This course explores concrete ways to convert inhabited material into quality art and ways of avoiding traps of literal reality. (Poetry I or the instructor's permission is a requirement for this course.)

The best way to make something easy is to make it a habit. Impulse has no staying power; step by step survives. Mastery—or even endurance—depends on the habitual exercise of the elemental. Skills are neither process nor product, but the power to carry own one and achieve the other.

Being an Advanced class does not mean we jack up our ambition or aspire to heroics. It simply means we want to be more acutely aware of the elemental.

Each week in addition to presenting work, students will give careful critiques of their colleagues work. There will be brief discussions of poetic careers, the “vision thing,” literary magazines, current critical discourses, and community events.

Course Objectives:
1. Writers will have a very clear grasp of the two frequencies of language.
2. Writers will trust working from their own direct observations, and will be able to share the work that transpires from that with their colleagues in a professional manner.
3. Writers will demonstrate that they are able to work in received forms.
4. Writers will sustain 14 weeks of writing prolifically.
5. Writers will be confident and expert in re-writing.

I. THE WRITING

Each week a poem will be submitted. Copies provided for everyone at the close of the class. At the conclusion of the course, each poet will submit a typed manuscript of finished, polished poems (around eight or so) for the instructor’s critical review. Manuscript will be typed, with a collective title, numbered pages, and a table of contents. Absolutely No Late final submissions. (The final submission deadline is rock firm—Friday, Dec. 5, one week before the final class.

Unsolicited writing samples should never be emailed to the instructor.

Before the conclusion of the class, each poet will write, read aloud to the class, and submit to the professor three paragraphs about the three books they read outside of class.
II. THE READING

The Weary World Rejoices, Steve Fellner. (Marsh Hawk Press)

Fortino Sámano, Cynthia Hogue, (Omnidawn).

Or Consequence, Cynthia Hogue

Day Mark, Lee Briccetti

Not required, but you might find these of support for the class:

Selected Poetry and Prose Stephane Mallarme, (Mary Ann Caws, tr.)

Language and Myth, Ernst Cassirer (Susanne K. Langer, tr.)

Beat Not the Poor Desk, Marie Ponsot, Rosemary Deen
   (About the Teaching of the Practice of Writing)

III. LISTENING

IV. CLASS RULES

Due to the nature of this specific class, ATTENDANCE IS MANDATORY. Clear all absences in advance with S. If you foresee missing more than two classes, do not take this class. Attendance is NOT negotiable. After two absences your grade will automatically begin to significantly deteriorate.

If you know you are going to be absent, get any work in early—not late. I am an orderly teacher.

If you miss a class, you are responsible for obtaining clarity on what was covered in class and the next assignment. Missing one class and coming unprepared to the next is taboo. Knowing what is going on or has gone on in class is not the responsibility of the instructor. It is the student's job to stay current.

No phone calls in class. Not texting in class. No messaging in class. No sexting during class.

Please resist centering each line of a poem. That might be effective for drawing a symmetrical tree, but it is a mechanical way of pressing shape onto a poem.

Always be prepared to talk intelligently when asked for your observation.
V. CLASS CALENDAR

Oct. 10, Fri – Class will have a visit with the poets Cynthia Hogue and Lee Briccetti. Discussion: Poetry as Consequence.

Nov. 28, Fri. -- No Class due to Thanksgiving Break.

Dec 5, Fri. -- **Final Manuscript is due to be turned in during class. ROCK HARD DUE DATE.**

Dec. 12, Friday -- Final Class. **Attendance is MANDATORY.** FINAL CLASS is MANDATORY. ANYONE missing this class (for whatever reason) will forfeit one FULL LETTER GRADE (NO EXCEPTIONS TO THE RULE).

No Final Exam.

Books of Poetry:

Erin Belieu -- Black Box
Deborah Bogen -- *Landscape with Silos, Let Me Open You a Swan*
Catherine Bowman -- *1-800 Hot Ribs, Rock Farm, Notarikon*
Nick Carbó -- *Andalusian Dawn, Chinese, Japanese, What Are These?*
James Cihlar -- *Rancho Nostalgia*

**Brendan Constantine Letters to Guns**
Mark Doty -- *Sweet Machine*
Steve Fellner -- *Blind Date with Cavafy; The Weary World Rejoices*
Vivee Francis -- *Horse in the Dark, Blue-Tail Fly*
Jean Gallagher -- *Start*
Patricia Spears Jones -- *Femme du monde, Painkiller*
Amy Lemmon -- *Saint Nobody*
Michael Montlack -- *Cool Limbo*
Miguel Murphy -- *A Book Called Rats*
Sean Nevin -- *Oblivio Gate*
Idra Novey -- *The Next Country*
Gregory Pardlo -- *Totem*
Patty Seyburn -- *Mechanical Cluster, Diasporadic, Hilarity*
Neil Shepard -- *This Far From the Source*
Ely Shipley -- *Boy with Flowers*
William Wenthe -- *Birds of Hoboken*

Any plays by the ancient Greeks, Shakespeare, Chekov, Ibsen, or Tennessee Williams

Sappho, Theocritus (Robert Wells, tr.), Virgil The Eclogues (Guy Lee, tr.)
John Keats, Wm. Blake, Emily Dickinson, H.D., Elizabeth Bishop, Robert Frost
Richard Howard, Marie Ponsot, J.D. McClatchy, Eiléan ní Chuilleannáin,
Seamus Heaney, Federico García Lorca, Luis Cernuda

Books About Poetry:
Forewords and Afterwords, ("The Greeks and Us" and "The Protestant Mystics"), W.H. Auden

**The Poetics of Space, Gaston Bachelard**
Triggering Town, Richard Hugo